

# The Puck Building

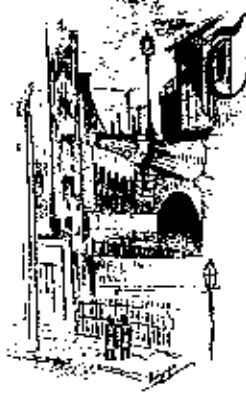
1887



ILLUSTRATED SUPPLEMENT TO PUCK,  
No. 521, March 2nd, 1887.

KEPLER & SCHWARZMANN,  
New York.

I.  
THE BEGINNING OF PUCK.



TEN YEARS AGO, from a dingy old brick building on the spot where the approach to the Brooklyn Bridge crosses North William Street, Puck first smiled upon the world in raw and bleak March weather.

That was the beginning of Puck, and the manner of his having a beginning at all was thus: Some years earlier, Mr. Joseph Keppler had varied the monotony of portrait-painting for the gaudy people of St. Louis by publishing a small and unostentatious sheet called Puck, full of local humor and lithographic squibs. The paper lived for two years. It died, Mr. Keppler has always maintained, of too much success; but this seems to be doubtful. Perhaps it departed because the business-manager was not as able as the artist. At any rate, it was so successful, while it was successful, that Mr. Keppler cherished the

idea of doing it again under more favorable conditions. He found these while he was drawing cartoons for *Frank Leslie's*, in this city; where he met Mr. Adolph Schwarzmann, one of the guiding spirits of *Frank Leslie's Illustrative Zeitung*. Mr. Schwarzmann went to 13 North William St. to set up his own printing office, and there Mr. Keppler followed him. They associated with them Mr. Leopold Schenck, a writer of great power and brilliant attainments, whose death, 1886, was sincerely and deeply mourned by those who had worked by his side for almost a decade. The

first issue of the German Puck appeared in September, 1876, with lithographic cartoons printed in plain black on the press of Mr. Ottmann, who was then the junior partner in a small firm with a long name, over in Church Street. It was immediately a success, and the English Puck followed it, a second experiment, in March, 1877, and was not immediately a success.

Much as the brightly colored cartoons were admired by those who saw them, there were few people who would, on learning that a new humorous paper was in existence, take the trouble to purchase and examine the new applicant for public favor. Humorous papers had always been failures in this country. The fate of *Vanity Fair*, *Mrs. Grundy*, and the later *Punchinello*, was fresh in general memory. The idea that a journal of the sort could be a success



13 North William Street.

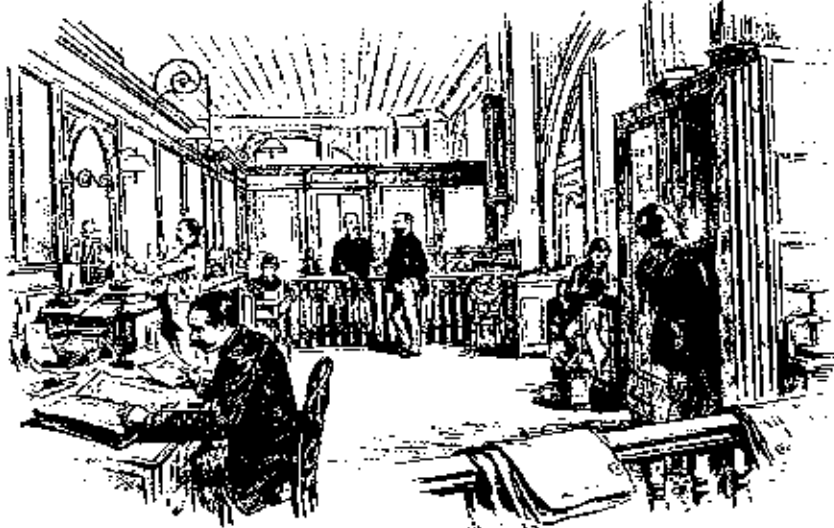
met only with icy and unremunerative scepticism. As people became acquainted with Puck, they learned to like him; but they were very slow in making his acquaintance.

In truth, Puck was a hard baby to bring up, and he would not have worried through his first year if it had not been for the aid of his stouter brother, the German. The oracular authorities of newspaperdom gave him up at once, and prophesied that he would soon join the column-and-a-half list of deceased "Comic Weeklies" which Mr. Brander Matthews had just compiled for a local journal. Yet he lived on, and grew in popular favor, and is here to-day in his own home.

The home was designed by Mr. Albert Wagner, and a brief de-

scription of it is appended to this sketch. It stands at the corner of Houston and Mulberry Streets, and is 140 feet long by 120 wide, and 110 feet in height—a snug little affair of seven stories.

Elsewhere in this issue will be found a few observations on the changes which have taken place in our society during the past ten years. The reader will see that the conditions under which Puck was first published differ widely from those of the present day. Puck in 1877 was looked upon as quite a marvel of illustrated journalism. Yet it was a very different Puck from Puck No. 521. The cartoons were colored in flat tones from wooden blocks. The colors varied in latitudinal strips, and at this people wondered much. Inquiring folk found that this effect was produced by dividing laterally the trough or "fountain" which fed the ink-rollers, and filling the resultant compartments with inks of different colors. Later on, this "iris print" was done wholly on the lithographic press, and grew into the elaborate system by which our cartoons are now produced. Puck No. 1 had one color-print. Puck No. 521 has five.



Counting-room, New Puck Building.

papers. Mr. Keppler drew at least two, and often three of the large cartoons, and of course had little time for other work. Comic artists were few and far between, ten years ago, and it must be admitted that many of them were comic beyond their own desires. But in 1879 Mr. James Albert Wales came to help Mr. Keppler, followed in 1880 by Mr. Frederick Burr Opper, these two heading the long line of able artists whose work has adorned the pages of Puck.

By the end of Puck's first year, his establishment had grown so large that it pushed across the street into No. 8. Even here there was not room, after a while, and in 1880 Messrs. Keppler & Schwarzmann went across town to the large building 21-25 Warren Street, where they formed an alliance with Mr. Jacob Ottmann that is still unbroken. This, it was thought, would be Puck's permanent home, but the business still grew, and floors were leased in adjoining premises on Warren and Murray Streets, until twenty-two in all were in active use. Here is the "Bridge of Sighs" by which the editorial rooms in Murray Street were reached by the poet who gained admission at the Warren Street entrance. This, however, was the limit in that crowded down-town region, and it became evident that Puck must have a home of his own.



23 Warren Street.

The "inside" of Puck was a broad expanse of reading-matter, rarely relieved by illustrations. It was mostly of the "acrobatic" style introduced by the *Detroit Free Press* and the *Danbury News*. That was the popular taste at the time. There was a rage all over the country for stories about men who put up stove pipes and tumbled off steep-ladders, men who slipped on rakes of soap and slid down the stairs, or on banana-peels and slid down the street. The funniest humorist was he who could make his man fall down the hardest and the most frequently.

Well, Puck was up to the times.

For illustrations on the "inside," Puck had often to turn to the European





II.

## PUCK'S NEW HOME.

IN 1885 THE LOT occupied by the house of the Sisters of Charity, at the corner of Houston and Mulberry Streets was purchased, and Messrs. Keppler and Schwarzmann and Ottmann joined in the erection of the new Puck Building. Houston Street marks the southernmost boundary of a region much affected by large publishing houses, and the Puck Building is the largest among these, being rather longer than the great DeVenne structure in Lafayette Place.

The visitor who, having come two short blocks distance eastward from Broadway, finds himself in front of the Puck Building, may, if he wants to have an oil-painting or a water-color sketch reproduced by lithography, or if he wants to give an order for a million of fancy calendars, enter the door on the ground floor at the corner, and transact his business in Mr. Ottmann's large counting-room. But if his visit is to Puck, he will go up the broad flight of stairs to his right, and at the head he will find himself in a broad lobby or passage-way, with a sunny, glass-walled business office to his left. Here, if he wishes to buy a Puck, or even two Pucks, his desires will be gratified by some member of the efficient staff of Puck's energetic and able cashier, Mr. Wimmel. But if he would see "how the paper is made," he must turn to his right, and enter a door over which is the simple yet comprehensive announcement:

## INFORMATION.

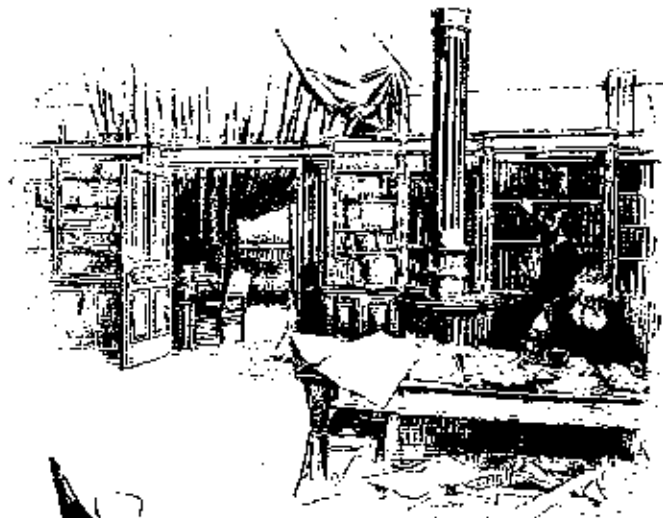
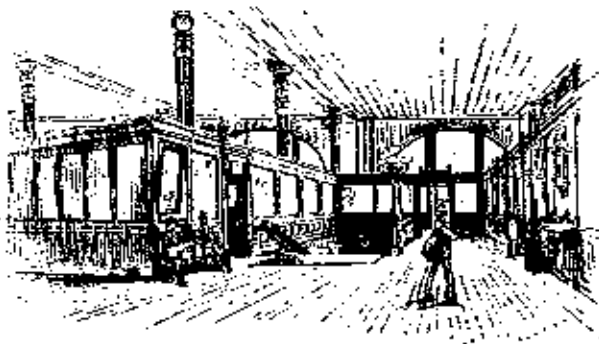
This does not mean that by passing through that magic portal he may learn who wrote the letters of Junius, or what was the name of the modest person in the metal mask. It is not intended to assist persons



Counting Room of  
J. Ottmann.

whose early education has been neglected. But experience has taught us that when a stranger enters a newspaper office, he is extremely likely to stand still, open his mouth, and stare aimlessly and vacantly about him in a way that must be agonizing to him, and certainly is irritating to the beholder. He does not know just whom he wants to see, or where to find him. Therefore, in our reception room we have placed a courteous gentleman whose mission it is to dispose of the stranger kindly but firmly.

It is you who have called, let us say, and you have permission—never before granted to anyone—to see for yourself how Puck is "made," from beginning to end of the process.



III.

## THE LIBRARY.

You pass first into a large, gas-lit room, where on shelves and drawers are stowed Puck's books of reference, and, more important still, his prints of reference.

The requirements of the cartoonist are many, and he is always in a hurry. If he has to draw an effective little allegorical sketch of a penguin stealing a Hottentot's dinner, to illustrate a profound moral truth, and has forgotten for the moment—he generally *has* forgotten—just how penguins and Hottentots are in the habit of appearing, he applies to the librarian, who promptly produces trustworthy pictures of both of these interesting characters. The artist has no time, on a weekly paper, to run up to the Park to make a study of the penguin, or down to Africa to sketch the Hottentot from nature.

Here also are the portraits of all the prominent men and women in the world—photographs, engravings, pencil sketches.

We have no idea how many of these prints of all kinds are laid aside in their appropriate portfolios; but the collection is the growth of ten years, and contains many thousand primes.

The library is the only dark room in use in the whole building—if we except the apartment technically so-called and appropriated to the use of the photographer on the fifth floor, whose art is called upon to aid in the elaborate processes of modern lithography. Every other part of the building is flooded with light from large windows, and the upper floors are practically better, for working purposes, than those occupied by the business offices and editorial rooms. All are equally well ventilated and heated.



IV.

## CARTOONS.

From the library you step out into a long, narrow corridor, running from Mr. Schwarzmann's cozy little office at the sunny end of the front to Mr. Keppler's spacious work shop and reception-room, lit only by the



made all over again. At last, however, it passes muster, and then the artist begins to work on the lithographic stone.

This is a slab of a certain limestone, imported from Germany. It is generally from three to four inches thick, and of a superficial area somewhat larger than that of the picture to be drawn. This surface takes a high, hard polish, even and satin-like. The color is a creamy gray. First the artist makes a faint tracing of his sketch upon the stone, to guide him in his subsequent operations. Then he draws his picture—from one to two days' work—with lithographic crayon, putting in his outlines with lithographic ink. Both of these vehicles are dense and oily, and adhere closely to the stone.

The principle of lithography is simple. When the drawing is made, a weak mixture of nitric acid and gum arabic is spread over the stone. This eats off every particle of the polished surface, except where the lines of the oily drawing resist the acid. This leaves the drawing in slight relief. Wherever there is no drawing, the surface is porous and absorbent. It is moistened with water; a soft roller covered with printing-ink is passed over it, and the printing-ink adheres to the drawn lines, rejecting

cold, true north light which best suits the draughtsman and the painter. Between these extremes, on the opposite side of the corridor, lie the ateliers of Puck's artists, nearly partitioned off in light wood and glass. First from the corner is Mr. Shultz, then comes Mr. Taylor, then Mr. Dalrymple, and next to Mr. Keppler is Mr. Oppen's room. But most of the editors and the artists are now in the westernmost apartment, which serves as a council-chamber for the conclave that meets every week to decide on the cartoons for the next issue. This conclave is a most democratic assemblage. The will of the majority rules, and is cheerfully acquiesced in, even after warm and prolonged discussions.

It may fairly be said, without disparagement of the artist's skill, that most of the work that goes to the making of a cartoon is done before the cartoon is drawn. In the first place, the topic must be selected; and it calls for experience and judgement to determine which of the many questions of the day will be uppermost in the public mind when the next week's Puck is published. Then, this much settled, comes the more vexatious matter of finding a good cartoon idea. It must be an *idea*—a clear pictorial presentation of the point to be made; something that tells its story at sight, and is rigorously logical in its application, direct and indirect.

The conclave is a good place for the abatement of unwise vanity and the disciplining of over-proud spirits. Suggestions that do not meet with the approval of the majority are ruthlessly rejected—without thanks. Sometimes a dozen schemes are tried and found wanting before one finds general favor. But it is noteworthy that when the right note is struck at last, it meets with almost instant acceptance. Then follows a long discussion of the details of the picture—no trifling thing, either; for the analogy to be expressed in the picture must be so full and clear as to disarm adverse criticism.

And then the artist begins his work by making a "lay-out." This is a rough, tentative sketch, aiming only to fix the composition of the picture. The pose of a single figure may be essayed four or five times; and only the practised eye can make anything out of the tangle of false and true lines. This is subjected to the criticism of the conclave; alterations are suggested and made, if so decreed, or perhaps the "lay-out" is

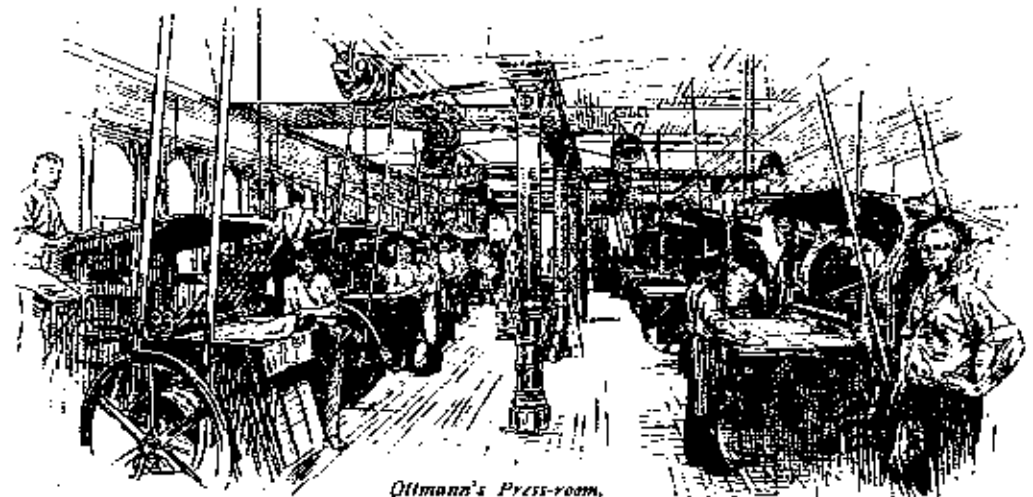
the wet surface. Then you have only to press a sheet of white paper upon the stone to take off an impression of the picture.

Of course, all this work of printing is done by a steam-press, and with remarkable rapidity. But this is the simple principle which underlies any method of application.

Now comes down Becker, the handsome giant whom Mr. Keppler has sketched. He tosses on his shoulder a 150-pound stone as easily as you might lift a sofa-cushion, and off he marches with it to one of the great elevators in the back of the building, whereon he is hoisted to the transfer-room on the sixth floor. Here, by a simple process, a very faint reproduction of the original picture is made on as many other stones as the artist needs for his color-printing. These reproductions are, like the earlier tracing, intended only as a guide or gauge for the artist.



The color-stones thus prepared are sent down stairs again, and the artist proceeds to "make his tints." He selects a stone for the gray, that is to appear in the picture, and, following the faint and shadowy lines on the stone, he redraws—again with the lithographic crayon and lithographic ink—all those parts which are to be gray when the cartoon is printed. Then on the "red stone" he draws the bits that are to be red. On the "flesh stone" he draws over the faces and the spots where the flesh tint is to be combined with gray or with some other color, to produce a third tint. Thus he proceeds with each stone that he needs.



Ottmann's Press-room.

*The Black Stone.**The Red Stone.**The Blue Stone.*

We show here, to make this description more clear, greatly reduced copies of the stones used to print Mr. Taylor's front-page cartoon in No. 517.

Down comes the mighty Mr. Becker once more, and up go the stones to Mr. Ottmann's press-room, where they are handed over to Mr. Kahnis, the foreman—he who faces you on the right-hand side of the cut. The artist follows close behind, to tell Mr. Kahnis the exact tint he requires for each stone. Kahnis mixes his pigments, and produces tint after tint until the right shade is produced in every instance, and then the cartonn goes to press.

That is to say, it goes to press for a proof. There is a press for each stone, and a sheet of paper goes first—for instance—to the press where the "gray stone" is, and gets an imprint of what is to be gray. Then the red is printed; then the blue; then the flesh; and lastly the black, and the cartoon is made. But this, as we have said, is only a proof. Down-stairs it goes, and the conclave sits on it, and it is proposed that this tint at all be made more bright, and that more dark; that this color shall be changed altogether, and that "scraped" or "etched" out here and there. Then come more proofs, until the cartoon is pronounced "all right," and printing is begun in earnest.

*The Flesh Stone.**The Gray Stone.*

ty, turning off show-cards, labels, bill-heads and lithographs generally, of all sorts, sizes and styles. Here are produced the exquisite plates published by the *Art Amateur*, and here were made the reproductions of Henry Mosler's famous advertising oil-paintings, reprints which are supposed to be the most perfect imitations of original brush-work ever made.

## V.

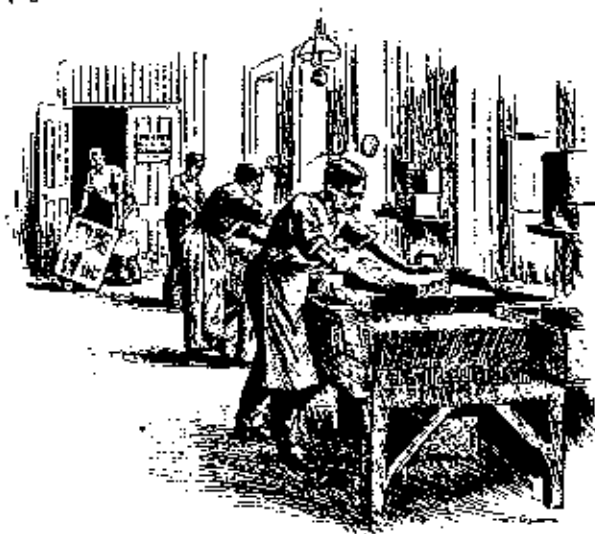
## THE PROGRESS OF THE CARTOONS.

Take up an uncut copy of Puck, and you will find that it is printed on two sheets of paper, four pages on each sheet. One of these sheets is covered entirely with cuts and reading matter. The other is thus printed on one side, the cartoons appearing on the other. They are folded together so that the cartoons come in their proper place, and stitched at the back. Then the edges are cut off, and you may turn your Puck over from page 1 to page 16.

*The Artist at Work.*

This is a rough and incomplete sketch of the process of cartoon-making and cartoon-printing; but it gives only a hint of the enormous amount of thought, work, care and vigilance that alone can make the task successful. When it is remembered—to consider one single small detail—that the spot of red on the tip of John Bull's nose must fall exactly in the proper place, and not the fiftieth part of an inch to the right or to the left or above or below; that all the color-stones must give their print in exactly the same relative position to the print of the black or main stone, some idea may be formed of the accuracy needful in this one item of adjustment—or, as it is technically called, "registering."

It is not Puck's cartoons alone that are printed in Mr. Ottmann's huge press-room. Puck employs, during the three days that are required to print his pictures, from sixteen to twenty presses. But there are twenty-four presses on this floor—more, probably, than are used by any one house anywhere else in the world. All of the twenty-four are in constant activi-

*Polishing the Stones.*

The sheet that is all "letter-press" is printed in Puck's press-room, at the same time that the cartoons are printed in the lithographic press-room. Then down to Puck's press come the sheets with the cartoons on

one side of them; and on the other side Puck's presses print the black-and-white pages.

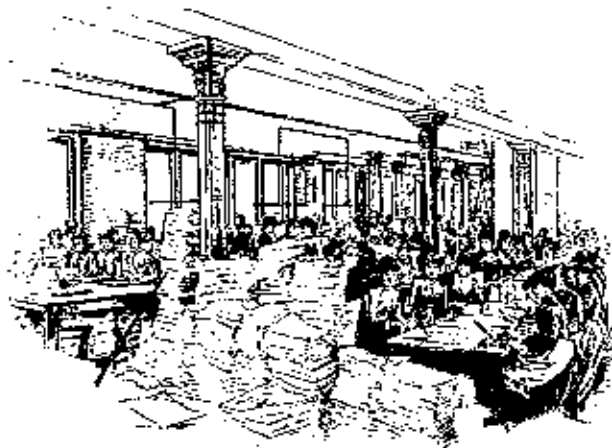
About these black-and-white pages we will tell you presently; but now we have to follow the course of the copy of Puck that goes in loose sheets to the bindery. There a small army of deft-fingered young women seize upon these sheets, fold them into their proper shape, stitch them at the back, and send them to the trimmers' to be cut down on three edges, so that neither the paper-knife nor the clumsy forefinger need spoil the buyer's Puck for him.

Now the papers are finished, and they go down to the mailing-room, to be bundled up for circulation by the news-company, or wrapped up to be mailed to Puck's subscribers. The wrapping up is done in the old-fashioned way, with sheets of brown paper; but the addressing is done by machine.

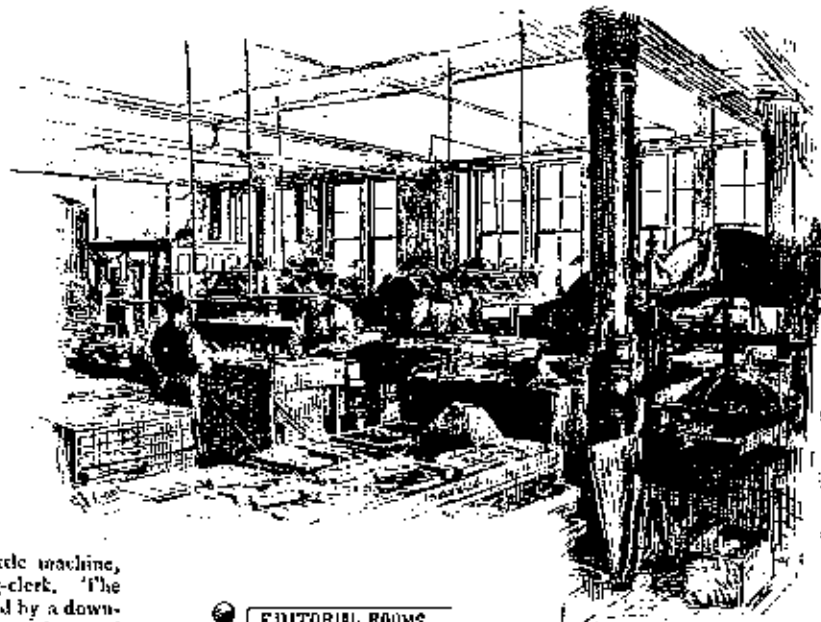
All the addresses are printed thus, by the hundred, on large sheets of yellow paper:

J.C. Cutler  
SAPORO Japan

These sheets are fed into an ingeniously constructed little machine, in a triangular case, held upon the right arm of the mailing-clerk. The machine spreads paste upon the back of the sheets, and, urged by a downward motion of the operator's arm, cuts off one address-label at a time, and slaps it down vigorously upon a wrapped, paper placed, so to speak, under its nose. The labeled papers are cast into U. S. Mail-bags, and packed off to the post-office. Thus, if you are a subscriber, you get your Puck.



Ottmann's Bindery.



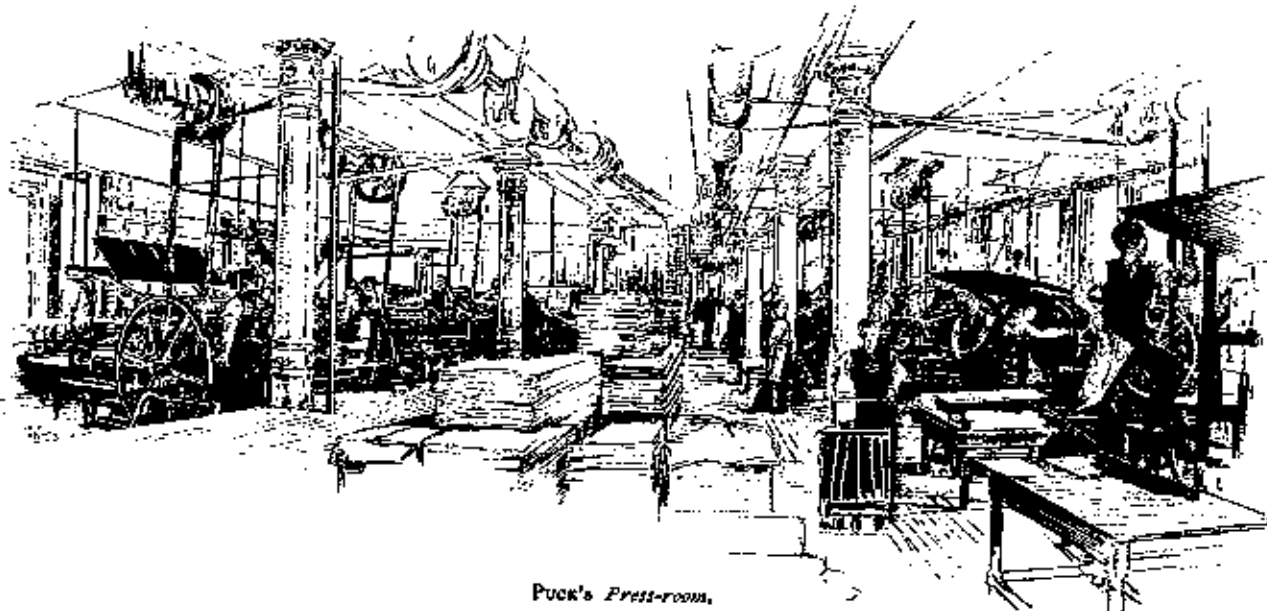
V.

THE "INSIDE."

Now for that part of Puck which is printed in black on white paper—the part which is of most interest to all the ambitious humorists and worshippers of the lighter Muse—the part which most appeals to the "gentle reader." Coming down from the lithographic department, you must pass through Puck's Composing-Room, a great, bright apartment, ruled over by Mr. Henry Bger and Mr. Carl Schweizer, the foremen of the German and English editions. Hence you descend into a long passage-way on the second floor that brings you to a door inscribed:

"STRICTLY PRIVATE."

This is the portal of Fate, that opens upon the editorial department. Looking down, as you swing it back, you see a long hall, with so many doors on one side of it that you might well think you were about to inspect the fifty chambers of Priam's palace.



Puck's Press-rooms.



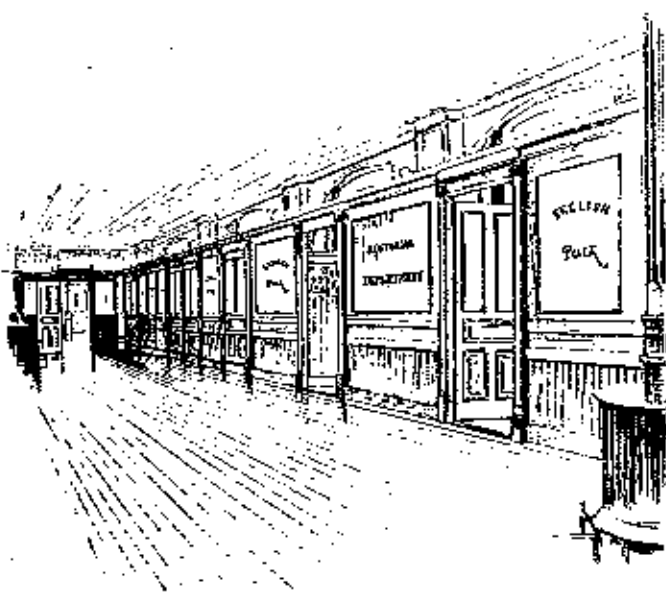
THE NORTHERN END of the corridor is allotted to the German editors. Further down, where the sun shines in over the low roofs of Mulberry Street, are the rooms of Puck proper. At the further end is the room of Mr. Rumer, the Editor. Then comes an apartment where the lighthearted fancy of Mr. Mun- kirk finds space to vault in. Next is the room where sits Mr. W. C. Gibson, whose signature gladdens the hearts of accepted contributors, and casts a gloom over the souls of the "unavailable."

The young writer whose work is rejected has commonly a great deal to say about editorial Rings, and conspiracies to crush new men. If such direful combinations exist—and we know not of them—they have no part or lot in the editorial office of Puck. The Editor is only too glad to welcome new names and fresh ideas; and he is only too rarely gratified. Every communication that is sent to Puck, and that possesses the faintest glimmer of merit, comes under the Editor's eye. Large as is the daily mail, it is usually disposed of before the sun reddens the western horizon, and each person who has sent a manuscript or a sketch receives one of these three printed forms:

*Your contribution, is accepted for \_\_\_\_\_, and will appear as soon as we can find room for it. Check will be sent you by mail, on publication. With thanks for your courtesy.*  
 EDITOR PUCK.

*We hold your MS. subject to your orders, and will return it on receipt of stamps for postage.*  
 Yours truly,  
 EDITOR PUCK.

*The Editor of PUCK regrets that he cannot make use of this MS., which is returned with thanks.*

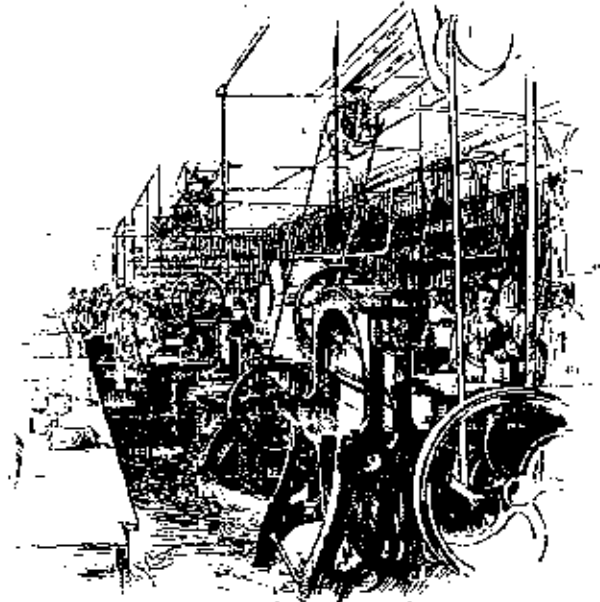


We are sorry to say, however, that the two latter forms are most frequently used. Any unaccomplished man will admit that he can not sing, that he can not play the piano, that he can not paint pictures, that he can not smoke cigars. But not one man out of a million is willing to own that he can not be funny. Ten years of experience have enabled us to make the following estimate of the average merit of the contributions offered to Puck:

Good and acceptable .....	10 per cent.
Fair .....	25 "
Hopelessly bad .....	25 "
Good, but unavailable .....	10 "



The amateur writer will never believe that a piece of writing may be "good, but unavailable." Yet this phrase is just. An article may be untimely—may express ideas that conflict with the policy of the paper—may be too much like previously-accepted matter—may be too long—may



Trimming-presses in the Bindery.

be of unsuitable style—and yet be good in itself. And, all the same, it may not properly be used in the paper to which it is sent.

Curs.

The pen-and-ink drawings which have become so important a feature of Puck, within the past three years, are not "dashed off" like the work of the ambitious amateur.



Among the 24,000 Slaves.

Almost as much labor is expended upon the production of these inside cuts as goes to the making of the cartoons. No picture is drawn without study and consultation; and one or another of the editorial staff is constantly on duty, looking after the illustration of such articles as may admit of pictorial aid.



The Cut-room.

of most of their pictures; some are happier at catching the ideas of other humorists.

The picture-loving public does not know that New York supports a number of idea-mongers—men who make a profession of selling sketches and suggestions for pictures to the illustrated papers. These are generally clever men, with bright ideas and limited artistic skill, who make a good living by furnishing either the legend (or "caption") that suggests a picture, or a rough sketch, crude, perhaps, but full of valuable hints for composition. Every illustrated journal in the city draws a part of its supply from this source. One second member of the band, Mr. E. S. Kishce, has been known to submit forty "ideas" as the result of a single day's work.

The pictures are drawn with pen-and-ink, twice or three times the size that they are to appear in the paper. Then they are sent to the



Touching-up the Cuts.

Photo-Engraving Company, which makes relief-plates from them by a process which may not be described here.

Plate and original are both sent back to Puck, and the original drawings are promptly filed away in portfolios. The cut is at once inspected and retouched by our engraver, Mr. William Liesenberg. Cuts, after use, are placed in cut-racks of vast extent, reposing there for

six months, at the end of which time they go down into the fire-proof vaults in the sub-cellar.

## VI.

### PUCK'S NEW DRESS.

The new type from which Mr. Richard Haffner, Foreman of Puck's Press-room will print Puck this week, bears a clear and beautiful old-style face, of noticeable delicacy and originality of design. It is what the printers call "leaded bourgeois"—that is, it is as high as our former long-primer type; but a trifle narrower—a clearer type than the old—so say our proof-readers, Messrs. Martini and Meigs.

## VII.

### THE PUCK BUILDING.

The Puck Building was built, as we have said, after designs by Mr. Albert Wagner. The general style shows a remarkably clever adaptation of motives of the Italian Renaissance to the exigencies of modern business. The most prominent feature of the building are the long lines of round arches on the two fronts, with their massive supports of polished granite. Both fronts are divided by main belted piers and pilasters, horizontally by string courses in the third and fifth stories. In the second story the arches support intermediate pillars, dividing the front above into a series of large mullioned windows. The building is of brick; but the great flag-staff support on the corner, and the arches in the recessed entrance are

constructed of wrought-iron, used as effectively and artistically as this awkward but indispensable material has ever been handled. The general effect combines strength with lightness and a graceful simplicity most refreshing in this day of architectural affectation, when all our bright young designers are straining after cheap effects and "sincere" forms which have no sincerity in them.

## VIII.

### A FEW FACTS AND FIGURES.

In these days of labor troubles and discussions, it may be worth while to print a few figures concerning the men employed—from the editors and artists to the errand-boys—in this great building. There are 429 in all; and every month \$24,500 is paid in wages and salaries.

The average of payment to the employees of Puck is \$25 a week. The average in Mr. Ottmann's establishment is lower—\$20.50—owing to the large number of boys employed. But the pay of adults is exceptionally high. The boys who feed the presses earn \$8 and \$10 a week. Pressmen are paid from \$18 to \$30; artists and designers from \$60 to \$70; transferers from \$20 to \$30. Superintendents of the various art-departments make \$70 and \$100. A week's work is 54 hours; over-time being paid extra. There is a mutual benefit association among the hands, which pays \$7 a week to those disabled by sickness. Many men have been in the employ of the firm for eight, nine and ten consecutive years. The electrotypers and their muscular chief, Mr. Robert Huraby, are kept busy six days in the week, and occasionally at night.

The present editor of the German Puck is Mr. Wilhelm Muller, a graceful poet and able journalist. His associate is Mr. Carl Hauser, the librettist, whose bright wit is well-known to New York theatre-goers, both German and English. Mr. Hauser has been connected with Puck since 1876. The principal contributors to the German Puck are Mr. C. A. Honchumb, Mr. W. Kurtz, Mr. Hugo Naphtali, Mr. Emil Dietzsch, Mr. F. W. Feistkora, Mr. W. Gramm, Dr. J. Knotser.

We have no space to give here a list of the contributors and artists who have helped to make Puck what it is. But we should be ungrateful were we not to mention, if only by name, a few of the bright writers whose work appears in the paper week after week—Messrs. W. J. Henderson ("Trioctin"), Mr. P. H. Welch, Manley H. Pike, Williston Fish, F. E. Chase, Ed. Mott, Scott Way, J. H. Williams, Arthur Loz, J. I. Ford, George A. Baker, Mr. F. Marshall White, H. C. Dodge, Paul Pustnor, Walter Learned, Ripley Hitchcock, F. A. Stearns, H. C. Ficklen, C. H. Luders, E. F. Lintaber, W. L. Riordon, S. Decatur Smith, Jr., Mmes. Ruth Hall, E. L. Sylvester, E. M. Ames ("Eleanor Kirk"), F. A. Oppen, Madeline S. Bridges.



The Electrotyping-room.



"Noon."

Nor can we forget the services rendered to the paper by the strong cartoons of Mr. Bernard Gillam, and the bright work of Mr. E. Zimmermann—these two no longer of our company—and the services which Messrs. Frederick Oppen, C. Jay Taylor, A. B. Shultz and L. Darynple, are rendering to-day, aided from outside the office, by Messrs. A. B. Frost, C. G. Bush, M. Woolf, E. N. Blue and J. S. Goodwin. The illustrations in this supplement are mostly from the clever pencil of Mr. G. E. Ciani, who leaves us to return to his home in Italy. All of Puck's old aids are not in the new Puck Building—some of them may never see it now. But those who are there will strive to make a better paper for you with every year that comes and goes.